



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

tion of good style. French is taught with the idea that the French language should be spoken intelligently by every art student, as a necessary means of communication, and should become a key to a most important art literature. The Italian language is also studied later.

As an illustration of the practical interrelation of these varied parts, the course in modeling offers an interesting means of cooperation. The instructor in Design calls for original designs for shapes of bowls, jars, urns, vases, or tiles. The best shapes are selected and are then modeled in clay to scale, with use of templet—color schemes are also planned.

Under the direction of the instructor in chemistry, formulas are worked out, glazes ground, weighed, mixed and applied, first to small samples in order to test their color. Under the direction of the potter these are fired in the kiln, the temperature noted and time needed for perfect melting of glaze. The objects are then withdrawn and compared with the original color scheme.

No training is more complete than the actual putting through to a finish a procedure whose success lies not only in the perfection of the plan, but as well in the skill, accuracy and judgment with which each detail is carried out. When to this is added frequent visits to the Metropolitan Museum of Art for study of Egyptian and

Greek pottery, Persian tiles, glazes, enamels and antique wares, there is an excuse for the paradox that an ideal art training must be a looking backward and a working forward. By this means a sound modern craftsmanship may rest upon a still sounder foundation of historic appreciation—a connection that is wholly natural and extremely vital.

The present plan of the School requires that for admission a student shall have completed two High School years or their equivalent. At the completion of two years of Art School training at the Ethical Culture School, the student receives a full High School diploma with special recognition of this major subject. It is hoped that two years of professional training may then follow, wherein a special field of individual study will be pursued. Such advanced problems requiring the sure hand and the mature judgment should be met after this preliminary preparation of wider culture, with a spirit of initial power that will save at least two years in a student's career. For this is the time when the soul is ardent, the spirit fearless—when talent if discovered is saved to the world, if lost, becomes the world's loss.

Conservation of energy, concentration of effort, and consecration of intent, may well be a new motto for the art student under this new form of training.

## SOME CHURCH DECORATIONS BY TABER SEARS

BY ARTHUR HOEBER

**T**ABER SEARS, in some recent work for various churches, of a decorative nature, altar pieces of great charm and deep feeling, both in the theme and the execution, has harked back to some of the older and more serious methods of achieving his ends whereby he has secured a large significance, with something of the naive charm of the early men, those more primitive Italians and Flemings with whom he discloses a wonderful sympathy. There is no touch of the modern way of looking at art, nothing of the superficial side of later developments, but on the con-

trary a return to surer technique, to a closer study of forms, shadows, composition requirements, and loving detail so characteristic of, let us say, such painters as Signorelli, Gazzozi, Bellini, perhaps even Memling, Van Eyck and Holbein, for though Mr. Sears has preserved his own personality throughout the several works he has completed, the influence is strongly apparent, and it is an influence tending to devout seriousness, to impeccable technique and subdued color, with forms and shadows carefully considered.

In these days of strange departures, of



CHRIST IN THE TEMPLE WITH THE DOCTORS

TABER SEARS

CHANCEL TRINITY CHAPEL, BUFFALO, NEW YORK



CHRIST IN THE TEMPLE WITH THE DOCTORS (DETAIL)

TABER SEARS

crude arrangements and the many half-considered art emanations, it is a positive relief to find one returning to so sane, so serious, so satisfactory a viewpoint, a viewpoint that makes for the dignity and devoutness that should characterize such decorative work. These compositions are the result of the most serious thought and application, arranged with loving attention to the fitness of religious needs, dignified in their pictorial arrangement, with spaces properly filled and the color scheme one of rare harmony and fitness. In a "Chorister's Triptych," painted for Grace Church Choir School, in New York City, with the theme "Joshua crossing the Jordan," Mr. Sears has arranged a composition not only well balanced, but of singular effectiveness, very compelling in its

significance. It is indeed worthy the most serious consideration and might well be of an earlier epoch, an epoch of greater sincerity, of more thorough craftsmanship, of higher artistic ideals. It is an arrangement calling forth substantial artistic endowments where nothing is shirked, no detail avoided, the problem being worked with unusual conscientiousness and in a highly effective way. In the midst of the hosts of Israel, and closely followed by the priests bearing the Ark of the Covenant, Joshua is seen crossing the dry river course, to the land of plenty, from the Wilderness.

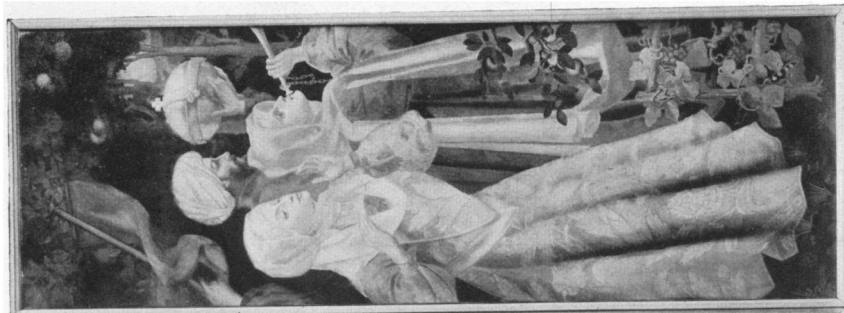
There is, of course, an utter absence—and intentionally, of realism. The composition appears to have been seen through medieval eyes, seen more or less naively, the figures being arrayed in stuffs of



JOSHUA CROSSING THE JORDAN



THE CHORISTERS' TRIPTYCH (OVERMANTEL) GRACE CHURCH CHOIR SCHOOL, NEW YORK CITY



TABER SEARS



ADORATION OF THE MAGI

TABER SEARS

A PRELIMINARY PENCIL DRAWING

gorgeous material at times, with the severe arrangement of headdresses on the part of the women, with effective, dark robes on some of the men and, in the case of Joshua, a sumptuousness of apparel proclaiming the Orient, while in front of him walks a page or candle-bearer, that recalls a later period. Always however, the composition is intelligently conceived and rendered,

always the true pietistic spirit pervades, that spirit that was so singularly a part of the earlier men. Mr. Sears has obtained his effect of luminous colors by building up successive layers of semi-transparent tones, so necessary for the near-focus such as altar pieces demand. And while these later efforts by Mr. Sears are in rational memory of the Flemings, as I have said, or

the earlier Italians, the requirements of today are not lacking. It is not the art of long ago, but art for the needs of the present, filtered, as one might say, through the earnestness and real religious feeling of the painter for the worship of the present time.

A trace, too, may be seen of the influence of such a modern as Luc Olivier Merson, under whom Mr. Sears studied for two years in Paris. Merson as well, was dominated to a certain extent by these earlier men of whom I have spoken, for he is one of a little group of French painters strongly attracted to the sincerity, the loving care, and the scholarly attainments of the Italian and Flemish craftsmen. Mr. Sears maintains that our modern vision is beginning to recognize form substantially upon the lines of these artists of other days, where the substance visible within a shadow is of interest, where forms, determined by their contour and color, rather than by their shadows, gain in interest. After all, for church decoration, it must of necessity be the theme that is of primal interest. When with this, the artist can add interesting arrangements of color, the work is that much further advanced. There must be too, a quality of Oriental allure, of convincing allegory, and of course—the picturesque. Following out the lines of the primitives who made their appeal largely through the eyes to the spirit, so traditions demand what I might term, a suppressed sumptuousness of color. This Mr. Sears

has secured, for his is a flexible, fluid medium of working. It is possible I believe to do modern things in the same spirit, though by no means all the recent attempts in this direction have been uniformly successful.

It is well within our comprehension to conceive some record of a purely historical American event thus recorded, for after all, the problem is the same, whether the happening be of our own times, or removed back to the dim ages, the treatment fitting present needs no less than those of ages gone by. I find through Mr. Sears' work evidences of his architectural training—which he had earlier and which has served him in good stead—for thus he is aware of certain requirements, of certain fitness, not always manifest in the efforts of the mural painter since too often decorative work in this country, at least, is of a haphazard character, the result of favored commissions to some general and capable painter who has achieved success along other lines, and so, by his prominence, is entrusted with commissions far removed from his ken; for a man may know his trade of painter and yet be far away from a full realization of architectural needs. So much of the modern work seems the result of speed carried to excess. Nothing of this quality is apparent in the decorations of Mr. Sears, wherein I find, on the contrary, application, sincere investigation, with an elimination of the non-essentials that all make for dignity, fitness and genuine artistry.

## EXHIBITION OF AMERICAN INDUSTRIAL ART

UNDER the auspices of the American Federation of Arts and the National Museum a comprehensive exhibition of American Industrial Art is to be assembled. This exhibition, which will be installed on the main floor of the new Museum building, is to be opened on the evening of May 13th with a private view and reception given in honor of those attending the Federation's Convention, a program of which is given on subsequent pages, and will remain on view for a period of from three to four months. This is probably the

first exhibition of the kind to be held in this country; certainly it is the first to be set forth under Government auspices. From the leading American manufacturers and makers have come hearty response to the invitations to exhibit, and there is no question that the display will be extremely interesting and notable. It will comprise silks, cretonnes and other textiles, rugs, tapestries, wood carving, iron work, silver, bronze, potteries, porcelains, glass, furniture and jewelry. The leading craftsmen will be well represented.